

HATCHET

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THE GEORGE WASHINGTON UNIVERSITY

MONDAY, SEPTEMBER 17, 1973

Work Begins On New Fieldhouse

by John Buchanan
Asst. News Editor

Construction began last Monday on the new GW Activities Building, beginning the final project of Phase I of the GW Master Plan for Development.

The Activities Building, commonly known as the fieldhouse, is scheduled to be completed on May 1, 1975, and will be located in the block between 22nd, 23rd, F and G streets.

The new fieldhouse is expected to have a seating capacity of 5,200, a small increase over the 4,300 seating capacity of the Ft. Myer gym, where GW currently plays its home basketball games. However, the new facility will be a major improvement over the "tin tabernacle" on H street, currently the only men's indoor athletic facility on campus.

In addition to a basketball court, the new building will contain an eight-lane, American Amateur Athletic Union size pool, seven handball courts, and two squash courts. The building will be adaptable for use in several indoor sports, including tennis, volleyball, and gymnastics.

Although the building, according to Vice-President for Development Seymour M. Alpert, has been "contracted for...signed, sealed, and delivered to be finished," fund raising operations for building financing are continuing under his guidance.

Alpert explained that part of the guaranteed financing for the construction of the facility came from a low-interest Dept. of Health, Education, and Welfare loan. He stressed that private contributions would be preferred to the loan. "We would love to receive enough in contributions and pledges to allow us to cancel the HEW loan," he said.

The GW Activities Building Fund Committee, chaired by Trustee Thaddeus A. Linder, raised approximately one million dollars in pledges and contributions during the year of active soliciting preceding the award of the construction contract last August.

Alpert called such contributions "advance giving," noting that they were pledged before construction of the facility had been solidly guaranteed and declared the million dollar total to be "damn good."

Pledge solicitation will be increased now that construction has started, according to Alpert. "We were waiting on soliciting until the contract was awarded," he said.

Immediate prospects for contributions appear to be good. Alpert stated "there are a number of large contributions coming in during the October period," but he declined to give the names of any of the contributors.

The construction of the fieldhouse comes at the end of a period that has seen the rise of many new buildings on the GW campus, including the University Center, the Jacob Burns Law Library, the new University Library, a new on-campus medical school, and Building C.

Alpert regards the fund raising committee's success partly as a result of the completion of earlier GW development projects. "People see that things are happening at GW," Alpert noted, adding when people find that one project has worked, it "encourages people to give" to another.

The construction contract for the fieldhouse was awarded to the Blake Construction Company, which has done much of the previous on-campus construction. A total of seven companies participated in the competitive bidding. Blake received the contract with a \$5,220,500 bid.

Robert E. Dickman, director of planning and construction, said the amount of the bid was in the expected range, and stated it was "an

[See FIELDHOUSE, p. 3]



Construction began last week on the long awaited fieldhouse which is scheduled to be completed in May, 1975.

photo by Bruce Cahan

Comes to Foggy Bottom

New Med Facilities Open

by Jim Thomas
Hatchet Staff Writer

After spending 148 years in various buildings, including a jail and a museum, the GW Medical School has moved into its new facilities and has completed its vital link with the GW Hospital across the street.

In 1841 the nation's 11th oldest medical school moved into an abandoned jail which was to have been used as an asylum. The facility was expropriated for use as an army hospital during the Civil War leaving the students without a permanent structure until they moved into the old Army Medical Museum in 1902.

The move to 23rd and Eye Streets marks the first time the Medical Center will be located in Foggy Bottom.

Thus, the dedication of the Walter G. Ross Hall (School of Medicine) and the Paul Himmelfarb Health Sciences Library last May signaled the beginning of a new era in GW medical history.

University Historian Elmer L. Kayser, author of a forthcoming book on the historical development of the GW medical department, feels that with the new facilities the med school has become "a well-rounded instrumentality, which is not just a medical school, but a medical center performing the three functions of education, research, and community service."

Indeed, the new and old stand in sharp contrast. C.A. Beeck, a special policeman at the new facilities, was a blood donor at the old 13th and H Streets medical center during the 30's Depression

days. He amiably labeled his new surroundings as "Birnbau's Beehive", in reference to Philip Birnbaum, the dean of Administrative Affairs at GW, who played a vital role in developing the 26 million dollar facility.

Sporting a bristly crewcut, Beeck compared the old with the new. "This (the new center) is a busy place. It makes the old place look like a barn. The old school had one skinny old elevator," Beeck stated, adding, "Students ran up and down steps like ants on an anthill."

Acting Medical Librarian Daniel Yett proudly displayed the library, audiovisual equipment and related student-learning facilities that are as modern "as any medical library in the country." He added "Every piece of equipment and furniture is new."

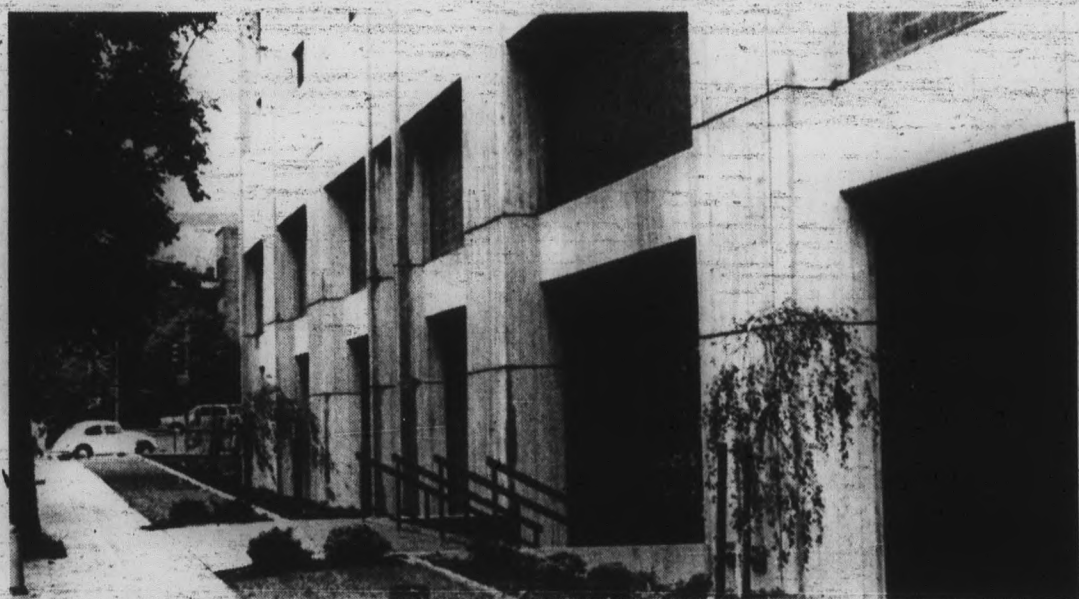
Yett recalled less fortunate times in the old medical library where "every inch of space was used. Books were actually stacked on the floor. One female employee had her office in the hall."

Other medical center workers and professors were equally lavish in their praise. "The old place was a garbage can, this is like heaven," proclaimed a research associate. One biochemistry professor was less extreme, feeling that the old facilities were "usable, but simply out of date" in comparison.

Student reaction to the new facilities seemed surprisingly subdued. Most were not overly impressed by the obvious contrast in physical characteristics, except for the feeling that in the new center they would be getting more for their money.

Many students cited minor problems such as cold classrooms, not enough blackboard space, and small desks. Bob Van Nice, a first year med student, thought the new med school building lacked personal touches; such as more comfortable chairs, larger lounge areas, and individual mail boxes that are provided by other medical schools.

A group of students in the physician's assistant (PA) program voiced similar complaints. "There's always going to be small problems like this in any new facility," said one of the PA students. "Things could be worse. In the old place, the physician assistants had classes in the cafeteria."



The new medical school facilities opened here last Monday.

photo by Ben Watson

Students Offer Counseling

by Lauren Brodoff
Hatchet Staff Writer

Four years ago, Peter Berman, then a GW student, feeling a need to help lonely and distressed GW students, initiated the campus telephone counseling service known as Rap-id Rescue.

Rap-id Rescue is designed for students who have personal problems requiring immediate discussion. If a student finds himself in a situation where a face to face encounter may be embarrassing or uncomfortable, Rap-id Rescue volunteers are always ready to provide help and comfort over the phone, said Berman.

He said people in unfamiliar surroundings can often feel awkward and lonely, and talking to someone can work to put their mind at ease and improve their outlook on life. He added that an objective, unbiased opinion can prove helpful in difficult times.

Most calls are from students who

are lonely or depressed about interpersonal relationships or who are having problems adjusting to new situations. Other calls involve problems with drugs, the draft, birth control, abortions, sexual difficulties, and VD.

When a person calls about such difficulties, Berman said, the volunteer handling the call gives the caller as much advice as possible, and then refers the individual to a qualified professional.

If a student in a state of hysteria calls the center at a time when professional counseling is not available, the volunteers work with the "crisis intervention method." The volunteer's initial job is to calm the caller down and set his or her mind at ease.

Berman described the method as "like putting a Band-Aid on." He noted that it is not formal therapy over the phone, but a "stop-gap," holding the problem in check until the caller can be referred to a qual-

ified professional for aid.

Rap-id Rescue is strictly a volunteer service. Students interested in working there must fill out an application and be interviewed by Berman. Two letters of recommendation are also required for each applicant.

During the interview Berman decides whether the applicant is sufficiently qualified to undergo training. He said he looks for people who demonstrate maturity and a promise for reacting well in emergency operations.

An applicant accepted for training goes through what is known as the "twelve-hour day." The basic training period is exactly that: twelve hours, consisting of information on, and discussion of, situations that might confront the worker.

Following the discussions, role-playing sessions are held to give the trainees the opportunity to "put themselves in the caller's and counselor's position," according to Berman. He added that "it gives the volunteer a chance to be on both sides of the phone."

The last part of the training period includes one week of on-the-job training working on the phones.

Berman said it was hard to give an average number of calls per week because the weekly number varies tremendously, ranging from 20 to 200. He added there was no time of the year when calls are more frequent, saying that influxes of calls are very erratic.

People's Union Shows Irony of Bicentennial

by Drinda Munson
Hatchet Staff Writer

Revolution — 1776 and 1976 — was the theme of the sparsely attended People's Union presentation of the People's Bicentennial Commission's (PBC) multi-media show here Thursday night.

Ted Oberman, one of the PBC coordinators, explained the show as "a dramatic kind of quickie which hopefully will get people thinking." He added, the idea is not only to "suggest the irony of the bicentennial celebration by the present administration," but to "focus on some things Americans do not know about our history...and to reinstitute thoughts of social change."

Through the use of two separate screens, slides were shown depicting the American revolutionary scene of 1776, contrasted with the more recent struggles of the 1960's and 70's. Excerpts from President Nixon's speech on America's 200th year kicked off the show, which included a variety of visual reminders of inflation, Watergate, ITT, pollution and impoundment.

American revolutionary prints showing the slogans of the times, such as "Join or Die" and "Don't Tread On Me" were supplemented by sections from the Declaration of Independence, saying it is the right and the duty of the people to abolish

an oppressive government. Scenes of ghetto life were particularly poignant when flashed concurrently with the voice of a child reciting the Pledge of Allegiance. The audience was continually reminded of the subtle violence of human apathy. Oberman declared, "There is anger in the land, for there is injustice, inequalities and deep hurt in this nation so rich with promise."

After the show, Bob Leonard, another PBC coordinator, emphasized the problems presented in the show "are not something we are dreaming up." Although PBC members think of themselves "as a vocal organ...we will not be successful unless people pick up on it."

Throughout the country, PBC is involved in street theater, radio, and will soon move into television. They also promote various community and school programs designed to "...get the flag back to the left — back to the revolutionary cause."

Their newspaper, entitled "Common Sense," contains historical information on the American fight for freedom, as well as up-to-date news on other bicentennial organizations around the nation.

As Oberman stated, "It is our challenge during these bicentennial years to renew these very ideals upon which America was founded and to which her heritage attests. We must recapture our revolutionary heritage and build on it a society worthy of our legacy."

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Funding Difficulties Arise For Judaic Studies Books

by Mark Brodsky
Hatchet Staff Writer

The Religion Department's recent attempt to raise money to buy more Judaic Studies books for the University library has so far proven fruitless.

According to Jewish Activist Front (JAF) Chairman Nathan Wolf, JAF received a request from Dr. Robert Jones, chairman of the religion dept., to raise money in the community for the purchase of more Judaic Studies materials for the library.

According to Wolf, he then contacted Dr. Seymour Alpert, vice president for development, in order to obtain a list of individuals and organizations that might be willing to donate money. Wolf said Alpert objected to the attempt, explaining that any fund solicitation for the University should be made through his office and not by any students. Alpert told Wolf that Jones was wrong in asking JAF to raise funds in such a manner.

Later, Alpert said any request for money for books should be made

through the Library Fund or a group called Friends of the Library.

Alpert stated that any attempt to solicit funds outside his office might tend to discourage large contributions, adding, "What if this group went to a large contributor to the University, a man who has previously given us thousands of dollars, and asked for a 50 dollar contribution?"

Wolf said JAF only intended to solicit from the large Jewish organizations in the Washington area.

The need for the books has developed due to the selection of 35 courses in the formation of the Judaic Studies major, to begin next fall. Presently, courses from the political science, history, anthropology, philosophy, religion and classics departments have been selected to set temporary guidelines for students wishing to pursue the Judaic Studies major.

At this time, there is a need for additional Judaic Studies material in the library, according to Jones. The University is progressing toward a solution to this problem with the recent acquisition of a collection of

rare and semi-rare Judaic books, manuscripts and scrolls donated by Myer Katz, a Columbian College alumnus from La Crosse, Wisconsin.

Library Director Rupert Woodward said there would be no problem in obtaining funds for the books. He said the library could easily handle any amount up to several thousand dollars. Should the need prove greater than this, Woodward added, a request would simply be made with Alpert for additional funds.

Woodward stressed that before a figure could be set, the faculty will have to determine what books are actually needed and how much the books will cost. This should be resolved later this year.

NOTICE: Any student who does not wish his or her address listed in the 1973-74 Student Directory should present, in person, a written statement to that effect which includes full name, student I.D. number, address, and telephone number to the Office of Student Activities, Marvin Center # 425-427 by 5:00 p.m. Friday, Sept. 28th.



GW President Lloyd H. Elliott and American Bar Association President Chesterfield H. Smith signing an agreement last Thursday morning which established GW affiliation with the ABA Center for Administrative Justice, marking the first such agreement with a university in the U.S.
photo by E. Budd Gray

FIELDHOUSE, from p. 1

Phase One Finalized

acceptable bid."

Dickman also explained that the expected May 1, 1975 date of completion was based on the date of the notice to proceed, given to the contractor, which was Aug. 27 of this year. He said that he didn't anticipate any problems in achieving completion on schedule, barring any major strikes by construction workers, "which, of course, I can't plan for."

Parking may be a problem at the new fieldhouse. A capacity crowd for a basketball game would number about 5,200. According to Joseph McQuail, parking operations supervisor, there are currently 210 parking spaces designated for students and about 1,000 designated for visitors.

Alpert indicated additional parking spaces may have to be at least temporarily turned over to students and/or visitors in order to accommodate large crowds. Both Alpert and Dickman indicated this might solve the problem as most large events will be scheduled in the evening, when faculty and staff lots are generally empty.

However, McQuail seemed less assured of the possibility of converting lot designations in the evening. When asked what arrangements would be provided should the available parking facilities prove inadequate, McQuail replied, "That's a good hypothetical question, but it's a more hypothetical answer as to what we would do about it."

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Editorials

The Master Plan

As construction for the new Activities Building began this week, so began the final project in the Master Plan's phase 1. And as the concrete forms continue to rise, people who are concerned for the campus environment cannot help but question the direction of this University.

We do not debate the need for an Activities Building, or a Library, or a Med School, but the memory of the pleasant shaded townhouses, which once lined the streets of GW, presents a shocking contrast to the present picture. The simple fact is that many of the new GW buildings are hideous.

Looking at the Pepco Building, or the Joseph Henry Building, one wonders who at Mills, Petticord and Mills (the University architects) has a fixation for waffle irons. The new Medical Building has all the grace and charm of a federal penitentiary. Why does it look like someone bricked-up all the windows?

We cannot argue with the millions of dollars raised by the administration to supply GW with these modern educational facilities. The facilities are vital to the education process.

But we must question the decisions on how to use these funds. We must debate the choice to destroy all the character of this urban campus and replace it with sterile blocks devoid of all imagination. We cannot believe there are no available architects capable of designing an attractive building.

If the present development plan is continued, in a matter of years the University community will be gone. Students will be on campus to attend classes and for nothing more. There will be no need for extra-curricular activities, since who would choose to spend any more time than necessary in an asphalt-concrete jungle?

If the present plan continues, our relationship with the Foggy Bottom community will end. What community appreciates a small city ever-expanding over their homes?

If the present plan is completed, GW will have destroyed a unique opportunity to build an appropriate, creative, and personal environment, right in the middle of the nation's capital. Can we afford to abuse this opportunity?

It does not follow that, because a plan is economically sound, it justifies the destruction of a beautiful urban location, the loss of a student community, the alienation of the surrounding communities, and the general misuse of millions of dollars.

We are approaching the end of Phase 1. The next phase is far enough in the future for substantial changes to be made. It is the time to stop and consider what this plan really means.

Last year's Faculty Senate Resolution, which called for a reconsideration of the plan, gave life to the possibility of a change in directions, but there is yet much to be done. The administration must be convinced of the dangers of the plan. They must take into consideration all the factors and prevent the destruction of what charm still exists on this campus. Perhaps then, a fitting environment can be created and a University community can be preserved.



Separatism Still Growing

by Dennis Pickens

GW took a giant step toward the Brave New World this summer with the unpublicized mechanizations of the Ad Hoc Committee on Minority Programming. The picture of this clandestine group locked away somewhere in the bowels of the Center or Rice Hall beating each other for their former lack of sensitivity to our persecuted minorities is a very vivid one.

Few have disputed the Program Board's miserable failure last year in the presentation of programming that accurately reflected the diverse and pluralistic interests of the GW student body. Some action was rightfully expected from the University to correct this abuse which has affected a large number of groups at GW including OAS, JAF, YAF, BPU, CR's and many other political and social organizations.

Perhaps it should have come as no surprise that black programming was the first to receive attention, but the approach of the Student Activities Office and the Program Board is enough to stun the most rational observer into an astonished silence. Their prescription for a wart is to slug it with a sledge hammer and congratulate themselves on their activism. To correct the former inequity the SAO has given an outright grant of \$2,000 to the Black People's Union, and the PB has budgeted \$5,500 for a Committee on Special Programming.

Instead of the needed admission that the inadequacies of certain of the committee chairmen were responsible for the Boards failure to incorporate black interests last year, the result of this study is to present a convenient excuse for the unimaginative leaders to shed their guilt by saying a special committee is the only remedy for the situation.

Presumably a majority of the members of this committee will be black and foreign students, who apparently were not available for service on the open membership committees last year. The reason for their inactivity in the past is not given, but perhaps it would shed light on why the old system malfunctioned.

The question is inevitably raised as to why the needs of all GW students cannot be fulfilled through the established committee structure which is designed to implement "broad cultural, recreational, social and public service programs." If the Political Affairs Committee with its miserable budget of \$4,000 were to present Shirley Chisholm, why would the benefit to Black students be any less than if the new committee

were to present her?

Is it entirely necessary for black students to have their needs and interests represented totally by black speakers, films or art shows? If anything this attitude would further the insensible separatism which has afflicted the black citizen throughout his history in the U.S.

Vice-President Smith masterfully demonstrated his uncanny ability to doubletalk himself out of any uncomfortable situation, by saying that he is opposed to separate programming and direct funding, but will not intervene as long as this is considered as "seed money". The University will grant a one-shot dose of liberality to ease its conscience, but come next year the seeds had better have grown money trees. The impracticality of this small-print catch line is obvious. The University is going to have to decide one way or the other, and stalling tactics will never effectively address moral and philosophical questions.

The final question to be answered is why any groups on campus should be subsidized or funded at all. There is no specific fee for activities at registration, but it doesn't take an accountant to figure out where the PB's and SAO's money comes from. Students foot the bill for countless programs they will never see, and for organizations they will never be aware of.

Back in the idyllic days of high school, the student government and organizations were run on a voluntary basis. Everyone that came to a dance would give 50 cents at the door and everyone was happy. At GW students can attend activities without their parents leave; they can blow dope in their rooms and sleep with a different person every night and join whatever group they wish. Why should such liberated souls be forced to pay for programming at all? Incompetency once rewarded will multiply fruitfully.

Not only is the proposed solution of the Ad Hoc Committee on Minority Programming unwise in the framework of the established system in that it will erect additional barriers to the already segmented black and white communities at GW, but also the report reinforces the whole concept of mandatory student fees, as yet another privileged group gets a large piece of the common pie. It is time to realize that mandatory fees are organized crime representing little more than collective theft.

[Dennis Pickens is chairman of the GW chapter of YAF]

The Doom of Our Simulated Age

by Neal Zank

The Modern Age has destroyed us. We are numb. No longer can we tell the difference — the true difference — between what is real and what is fabricated, and what is beautiful and what is, for lack of a better word, ugly.

Examine GW — already we've offended college presidents and trustees throughout the land, who've spent much time and money to search the wide recesses of their collective imagination to think of a prestigious name for their university. The George Washington University. BU, NYU, UTEP, SMU, thank God Yale is only one syllable — shudder at the thought of YU. Presidents, take heart, it is a symbol of the age — our quickness, our distaste of waste. Indeed, we're just too

damn lazy.

Name a building. Building C. How crude, how unceremonious, how unromantic can we get? Do not trustees or donors have any imagination left to grasp at? Must their punish us with the training they've endured throughout their life? The easy way, cut corners, if I don't have to waste too much time. Building C, like many of the others — of stone, gray and off-white, with big plate glass windows, and antiseptic hallways and classrooms.

Oh, the day of the one-room schoolhouse. The education may not have been much, but you stood just as tall in the unemployment line, and at the very least,

[See BUILDINGS, p. 5]

HATCHET

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interlude

ARTS & CULTURE SUPPLEMENT TO THE GW HATCHET

Barbour's Poetry as a Videotape of Life

by Scott Bliss
Arts Editor

*Just as it seemed I had The Answer
to Life*

*I lost it
And I had searched so long
An interminable time,
With my Logician's mind I took up
Sifted
Cast about
And cast off
All ages of Learning and Thought
Then added some of my own
I know I had The Answer to Life*

*Just a moment ago.
Now it's gone.*

© 1973 in U.S.A. by Julia Watson
Barbour.

The poetry of Julia Barbour is puzzling stuff. Just as one feels confident that one has mastered her style, her poetry makes a left turn without signaling, leaving potential critics with their typewriters stuck in neutral.

The above poem, entitled "I'm Always Losing Things," is one of her many works which alternately de-

lighted, shocked, and moved listeners at the first meeting of *Arts Place*, a Program Board series, last Thursday in Strong Hall.

In many ways, Barbour's poetry is a reflection of herself. Like Mrs. Barbour, whose presence overshadows any type of distraction, her poetry commands the audience's attention by its delightfully concise mode of expression and its remarkably eclectic subject matter.

No subject, however simple or esoteric, seems to be beyond the pale

of Barbour's pen. Contemporary music, Women's Liberation, organ transplants, and the trials and joys of everyday life are among the multitude of topics subjected to her masterful, ironic verse.

The writer prefers to think of herself, not so much as a Black female poet, but rather as a human being who writes poetry. Her work reflects this attitude. Although much of her poetry concerns her experiences as a Black and a woman (for example, her poem, "Colored Studies," which bears the notation "as majored in Washington, D.C. when the word, Negro, was used only by historians and the uncouth, and Black was only respectable at funerals,") one still gets the feeling that her work was written first by a human being, and then by a Black woman.

There is a compelling quality running through all her poetry that somehow manages to elude a precise description. Julia Barbour, rather than being bound by the limitations of the language, is able to take words and use them as her tools, and it is apparent that she is in full

control. Her poetry is more than its component words, as beautiful as they are, or her images, as rich and varied as they are; her poetry is greater than the sum of its parts. It is more than the mere experience of hearing another person's thoughts; it is an encounter with the poet herself. Her poetry is an ironic videotape of life itself, with the audio portions of her words complemented by the video aspect of her thought associations.

The wit and beauty of Barbour's writing were immensely well-received by the audience in Strong Hall. Her warm, outgoing presence, combined with the informal wine-and-cheese atmosphere, produced a program of a type rarely experienced on this campus—total strangers were talking with one another as if they had known each other for years. Congratulations to the Program Board, and especially to the Performing Arts Chairperson, Maryann Gula, for proving that GW doesn't have to be a concrete institution full of cold, mechanized learning machines.



Julia Barbour—an encounter with the poet herself

photo by Bruce Cahan

Random Recording Notes

by Dave Schulps

During the summer, those of us who couldn't make it to Watkins Glen were forced to console ourselves with whatever new releases the recording industry had to offer. All in all, however, things could have been much worse.

One of this summer's best releases was *Frampton's Camel* (A&M), recorded by a group of the same name. As lead guitarist for Humble Pie, Frampton had always sought an energy level somewhat below the high intensity of the rest of the group. Now fronting his own band, he has succeeded in producing one of the more beautiful soft rock albums I can remember.

Unlike a great many albums in this genre, *Frampton's Camel* never disintegrates into syrupy slush; it retains its power without getting carried away with its own beauty. Frampton shines on the guitar; whether it be acoustic or his ethereal-sounding electric leads, he exhibits an unparalleled virtuosity. His use of fuller scales than most rock guitarists, as well as the soaring, hanging tones he achieves, gives him a distinct and easily memorable sound.

Listen to the leads on "Don't Fade Away" and Stevie Wonder's "I Believe," and you'll see that Frampton is one of the most inventive guitarists in the music scene today. His album is well worth the trek to Record City.

Ex-Procol Harum guitarist Robin Trower has presumably spent the two-plus years since he left that group listening to Jimi Hendrix. He and his band (bassist and singer James Dewar, and drummer Reg Isadore) have come out with an album of first-rate Hendrix-inspired music. *Twice Removed From*

Yesterday (Chrysalis) treads dangerously close to sounding like a Hendrix rip-off at times, but is saved by the strength of the songs and, because Trower, although obviously inspired by Hendrix, retains his own style throughout.

It is a credit to Trower's ability as a guitarist that he was able to make an album such as this without falling flat on his wha-whas. Hopefully, this album will gain him the reputation he deserves.

One of the main attractions of this album is the interesting drum sound producer Matthew Fisher (another ex-Procol Harumite) gets by phasing the cymbals from speaker to speaker, producing a sensation of drums swirling around the room.

This is an album you can just turn up the volume and enjoy, so, instead of picking up some "new" Jimi Hendrix product (they're really beginning to scrape the bottom of the barrel), try Robin Trower.

Although writing a great rock and roll song is difficult, writing a great song about rock and roll is even more difficult. Mott the Hoople's newest album, appropriately entitled *Mott*, is a collection of great songs dealing with the ups and downs (no pun intended) of a rock and roll band. Mott knows the ropes of the music business intimately, and *Mott* stands as one of the finest statements by a band on how their lives have been affected by their music.

In their five previous albums Mott has struggled to reach their full potential, but were only able to make it with an occasional brilliant song like "All the Young Dudes." Now they have finally made an album that works from start to finish. It was worth waiting for.

Cultural Arts Center Works for North

by Helen Ellsworth

Not only should museums and galleries be located near the community they serve, but they should also be representative of the entire community. In Washington, cultural centers are mostly in the Northwest sector, catering only to that area and its surrounding suburbs. This leaves large areas ignored, one of which is far Northeast Washington.

James Gregg, a native of far Northeast, started the Cultural Workshop and Gallery, Inc., better known as the Sign of the Times, to remedy this situation. In April of 1970 he set up a local cultural arts center that would give this Black community training and exposure to all aspects of the arts.

Sign of the Times is located at 605 56th St., NE, in a building donated by Dr. and Mrs. Frank G. Davis. Dr. Davis is Economics Department chairman at Howard University. This building houses Mrs. Powell's Gallery, which is dedicated to the gallery director's grandmother. It is described by Gregg as a "multi-purpose gallery a platform for the kids to display their works in the community," and also as a forum to show special exhibitions.

On September 22 the Afro-American Panorama Show opens. This will be an educational display of black contributions to America, mounted with the help of the Museum of African Art. Besides these exhibits, Mrs. Powell's Gallery sponsors speakers of interest to the community.

The workshops, held at the Woodson Senior High School, offer free classes in dance, painting, music, sculpture, graphics, photography, writing and Black studies.

The founder, president and executive director of the Sign of the Times, James Gregg, attended the Corcoran School of Art and the Chicago Art Institute. D'Anne Dubois, co-founder, vice-president and program coordinator for the gallery, was trained in classical ballet and dance.

Far Northeast Washington is a densely populated sector containing a considerable segment of people between the ages of 14 and 25. Sign of the Times is a positive step in the revival of the talent that has, until now, been forced to leave the Black community for lack of opportunity to express itself. Its success is a reflection upon how necessary a community cultural arts center is. Its value has been recognized by other galleries who have co-sponsored exhibitions with the center. Sign of the Times is also receiving financial aid from the Hattie M. Strong Foundation and the D.C. Commission on the Arts, two of the many contributors.

The donors, volunteers, and community are justly proud of the success of Sign of the Times. They are asking for more volunteers to help in the workshops, especially in dance and drama. Here is an opportunity for GW students to broaden their view of the Washington community and to take part in an organization that is succeeding in its efforts to reach the community.

2-interlude

Shakespearian Love At Kennedy Center

by Hank Hildebrand

An empty stage greeted the audience entering the Kennedy Center Opera House last Wednesday night for the opening performance of *Love and Master Will*. The yawning proscenium was broken only by the solid simplicity of two music stands on the front of the stage apron, bathed in simple light.

Suddenly, the explosive Kate from *The Taming of the Shrew* stepped from the wings, vigorously proclaiming her independence from the bonds of love. Using only her body, the words of Shakespeare, and her vast dramatic imagination, Zoe Caldwell became the headstrong character, and Christopher Plummer, her Petruchio.

For the next two hours, the audience delighted in the multitude of Shakespearian characters arising before their eyes. Romeo swore to his Juliet; Henry V swore at his Katherine, and Lady Anne spat at her Richard III. Each reading by Plummer and Caldwell slowly blended from situation to situation, each of the pair subtly adjusting character as they continued.

Each selection, from Shakespeare's plays, poetry and sonnets, reflected a different aspect of love. Yet, rather than be caught in the deadly trap of attempting to define the elusive emotion, the playwright gives his audience the opportunity to empathize with a specific relationship between a man and a woman.

The selections were chosen by Plummer. In this capacity, he dis-

played an uncanny ability to know when the atmosphere was right for each emotional situation. Like Bobby Riggs, he set up his victim, the audience, for a stunning play. In the second part, when he became Richard III and drove the painful truth of his murderous love, the audience followed his crippled gait with rapturous attention.

The brilliance of Plummer's selection and the remarkable craft of Plummer and Caldwell in their executions are augmented by the work of perhaps the greatest playwright of all time. The genius of Shakespeare is reflected in his ability to put into poetry and drama the elements that make up the human experience. Shakespeare wrote great drama, especially on the theme of the follies and pleasures of love.

Despite his genius, however, it must be remembered that the printed word is not everything. Lest we fall into the sin of Shakespeare worship, we should remember that "Master Will" was also a master actor, and intended his plays to be seen, not merely to be read.

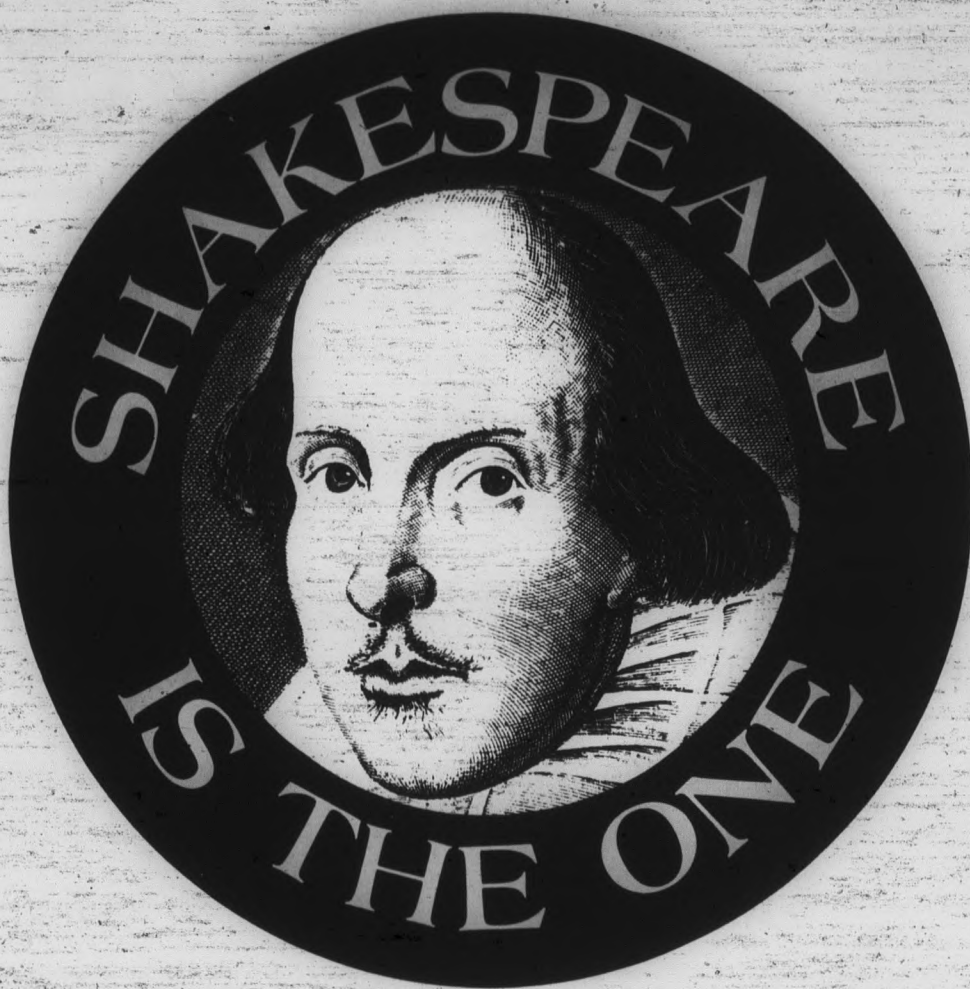
The effect of the evening was akin to a concert of a master's works as performed by two outstanding virtuosi. Shakespeare's brilliance was present, but the emotional response could never have been achieved without the talents of Caldwell and Plummer. Although Caldwell's Cleopatra was somewhat less than successful, and the stage tricks the pair used to break a static stage picture were a bit contrived, this theatrical

response to emotion was highly successful.

This month has been proclaimed as William Shakespeare Month in the performing arts. Buttons and

pamphlets proudly proclaim "Shakespeare's the one!" (and all along you thought it was that other man down the street). If you were fortunate enough to see *Love and Master Will*, you will probably agree

that the efforts of the three crafty conspirators—Plummer, Caldwell, and Shakespeare—were enough to convince you that a month is not nearly enough.



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Slow Play Hampers Kiley

by Chris Sjöholm

Norman Corwin's new play, "Cervantes," which recently opened at the New American Theater in L'Enfant Plaza, is disappointing. Instead of illuminating Cervantes' life, it provides only spotty, although colorful vignettes of the man.

Richard Kiley, as Cervantes, performs admirably. He seems to have a true affection for his role and this is projected to the audience by his intelligent performance. The play, though, hampers his performance. Constructed in 16 scenes in rapid succession, it is not tied together. There is no true order to the play, and Kiley wanders from scene to scene with little transition.

A scene is included about Don Quixote but there seems to be little reason for its inclusion. Whole

scenes are thrown in to constitute a play.

The action also suffers from a lack of conflict. Cervantes is seen talking and living with many characters, but they are mainly background scenery, mere characterizations. The only actual conflict comes in the 14th scene when Cervantes confronts his nemesis, Lope de Vega, a popular playwright of the time, and even this scene is somewhat contrived.

The play hurts from a general lack of unity, which limits Kiley. He can hardly develop his character in one scene before he is forced into another scene. The other actors, though not quite as hampered, are often left standing around on the stage. John Clarkson, as Sancho, along with the other characters played by Suzanne Toren, Brad Russell and Rhonda Saunders, provides an excellent performance.

The theater should get raves for the mere act of opening. Besides being the newest theater in Washington, it employs an exciting lighting system under the direction of Gardner Compton. A colored canvas screen is spread across the stage on which are projected slides and pictures used to set the scene. This technique is unique and should prove interesting. The stage projects well into the theater and is adequately wide and deep.

The play will continue through Sept. 30, after which it goes on national tour. A trip to view the Ameri-

can Theater would be worthwhile, but if one wants to learn of Cervantes, stick with the new book, *Cervantes* by Richard Predmore, which can be purchased in the front lobby of L'Enfant.

Unclassified

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Richard Kiley—hampered by a slow script.

Pubic Hair as a Fringe Benefit

by Kim-Andrew Elliott

Probably the most unusual characteristic of *Le Sex Shop* is that this film has an appeal for two different types of movie-goers. The aficionados can see a "significant film" as well as lots of pubic hair and vibrators as a fringe benefit. On the other hands, the porno movie bunch can chalk up seeing a work with some amount of redeeming social value and at the same time work up their horns.

Le Sex Shop is entirely in French,

PB Concert Set

The GW Program Board will present its first concert of the season, Little Feat and Liz Meyer, this Friday in Lisner Auditorium. The show is slated to begin at 7:30.

Little Feat is on tour promoting their newly produced album, *Dixie Chicken*, the group's third release in the space of a little over a year. The varied backgrounds of the six Little Feat members have given the group a unique combination of rock and funk.

Tickets will go on sale at the Marvin Center Information Desk today, and are \$2.50 with a GW Identification Card. For further information call the Information Desk, at 676-7410. For information about future concerts, call Wayne Price, Program Board Concert Chairman, at 676-7312.

but there are English subtitles for us pagans who are unable to keep up with the rapid-fire street French. The subtitles can be awkward at times. It is virtually impossible to read the text at the bottom of the screen while the id beckons the eyes to gaze at the fleshy delights above. Consequently, much of the dialogue is missed. Each provocative scene is followed by a flurry of inquiries as to what was said.

The movie involves a bookstore owner who enters the pornography business to give his income a lift. Through this business he becomes involved in the local free love movement. But his attempts to get into the action result in a series of fiascos (something that the males at GW will appreciate). These episodes are comical at times; however, it is not long before the story becomes boring. It is the frequent intervals of carnal delight that keep they eyes on the screen, and little else.

The climax comes when the protagonist and his wife are in bed (which is most appropriate). He admits that he is not comfortable with his life of liberalized lust, and he would like his wife to cut it out too. So they reconcile—right there in bed. This is a demonstration of how sincere love and uninhibited sex complement one another to create what is certainly the most beautiful of experiences. And it is the compas-

sion of this scene that kept this writer from crying all the way home for having spent a substantial portion of his meager income to see this film.

Le Sex Shop stars Claude Berri (who wrote and directed the movie) and several other French actors and actresses that no one at GW would know. The X-rated film is presently exposing itself at the Cerberus (noted for its obnoxious employees) and at the Janus. If you're rich and you're up for seeing a plethora of lovelies prancing about in the altogether, check out this one. If not, don't bother.

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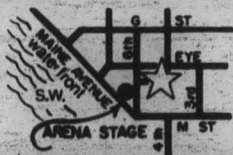
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Comic Book Theater

The Georgetown Theatre Company is now presenting its latest work, entitled "WARP!" "WARP!" is a collection of 3 full-length plays, shown on 3 different nights and each connected by a thrilling finale, in which the viewer must return the next night for the continuation or conclusion.

"WARP!" consists of a conglomeration of scenes one might find in a soap-opera, Dr. Kildare, a melodrama, a Superman comic book, or Star-Trek. The play vaguely follows the story of David Carson, a young patient in a mental asylum. The audience is taken on an endless mind-trip through David's imagination.

The people in the hospital become players in a science-fiction drama in David's mind. David becomes the virtuous, slightly vain and unconquerable doer of good, Lord Cumulus. He is made to face such dangerous foes as Prince Chaos, the janitor; Valeria, his girl-friend; and Symax, the doctor. The show, in its 3 parts, is a constant struggle for Lord Cumulus to prevent the powers of evil from taking over the world.

The show itself is entertaining, in the way one would find a comic book entertaining. The actors are certainly energetic, and they portray their roles to perfection. Technically, the use of chilling organ music and strobe lights, exactly cued to the actor's motions, and many other striking technical effects, the show is amazing.

But the show fails to convey any message and lacks any real purpose, other than child-like entertainment in adult language. Yet "WARP!" will continue at the Washington Theatre Club, Tuesdays through Sundays for the next 3 weeks.

Revolutionary Cuban Film

Memories of Underdevelopment, now playing at the Cerberus, is the only post-revolutionary Cuban feature film available in America. Although it was made in 1968, it was released in the United States just this past year. It deals with the attempts of a bourgeois intellectual, Sergio, trying to come to terms with life in Cuba at the time of the Bay of Pigs invasion.

Sergio's wife and friends leave him and go to Miami, something he cannot bring himself to do. At the same time he finds himself unable to identify with the revolution in Cuba. This is due both to his social class and to his intellectual background, which are essentially as foreign as they are Cuban.

Throughout the film, director Tomas Aleas stresses Sergio's isolation, both through his relations with other characters and through camera shots which show him alone against bleak surroundings.

Sergio's feeling of detachment does not prevent him from being conscious of and sympathetic with the reasons for Castro's revolution. Aleas has spliced documentary footage and stills into the film to show the realities of life around the character. Sergio is appalled by the starvation in Latin America. He resents American backing of the Bay of Pigs. In the end, however, it is the failure of the individual that stands out rather than the successes of the masses.

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Problems With the GW Complaint Service

by John Buchanan

"Hello, GW Complaints here. Problems are our pleasure, especially if they're not ours, may I help you? Yes, of course I realize that's why you called. Don't be silly. Now, what is it? Oh, cockroaches. Yes, those nasty little buggers, hate them myself—they just seem to get into everything. Yours are into everything? Even THERE? Boy, you do have problems. Don't worry, they're great scavengers. They just clean up all those crumbs a slob like you probably leaves around. Look, buddy, it's not my fault, if that's what you're so crudely suggesting. No crumbs, no roaches, and I certainly didn't leave your crumbs lying around. What? You know the way

there better than I do. Just give them two pounds of powdered boric acid sprinkled liberally and call me back in 24 hours if they're not any better.

"Hello, GW Complaints, we give service with a smile, night and day and all the while, what's your gripe? YOU WANT TO PARK YOUR CAR? GOOD GOD ALMIGHTY, WHADDYA THINK WE ARE HERE, LADY, MIRACLE WORKERS OR SOMETHING? I know the lots have been full for days. They're full for weeks. Usually for months at a time, even. Let me give you some advice—show up two weeks before your first class, be prepared to abandon your car to the wolves, find a friend in the police department, and

you should do okay. You're welcome.

"Hell-o, -GW Complaints, to make you happy we'll be snappy, how may I help you? What's that? Your toilet? All over everything, huh? Your bunny rug? Oh, no, not your bright red plastic inflatable chair too? Right out the window, you say? What floor did you say you're on? Five? Was anyone in the chair at the time? That's awful. Asleep—right, those things do happen. Tell you what, ah, you keep on rowing and we'll send someone over right away. Yes. Nice talking to you. Glad you called.

"Hello, GW Complaints, nobody knows the trouble we've seen, what's your contribution to the worries of

the-world? You're stuck in an elevator, and you have been ringing the alarm bell constantly for the last 45 minutes, and no one seems to notice? Take heart, sir, they will in all good time. Just relax, you're not going anywhere. You say you're perfectly aware of that. What elevator are you on? We have lots of elevators, you know. Oh, there, on THAT floor? That's right outside our office! So you're the bum that's been making all that racket. This is an office building, pal, great minds are at work here. You're disrupting the decorum. Take it easy and we'll send someone around to pry you out.

"Hello, GW Complaints, we've handled jobs since Job, what diffi-

culty rears its ugly head on your path of life? You say you can't find the campus? Well, it does sort of blend in with the rest of the city. But you won't have that problem if our Master Plan goes through. Who will be able to miss elevated concrete walkways, a wall of office buildings along the south side of Pennsylvania Avenue, with a few trees stuck in here and there for ecological effect? Well, I hope you can find the campus—the Marvin Center needs your mon-you."

[John Buchanan is an assistant news editor at the hatchet.]

BUILDINGS, from p. 4

No Imagination in Our Antiseptic Society

you knew where you were. Sure we have our Foggy Bottom townhouses, but they are doomed. Progress is a frightening process that is slowed only by the thought of Armageddon. Building C, have pity, it is not your fault that now we must contend with Building CC.

Another illustration. Let us probe Georgetown University. Lauinger Library, fairly new. Bah! Simulated Age. It is built with stone and designed to give the impression of steeples. Built to blend in with the older prestigious buildings. Built to blend in with the front circle, where cars go twenty mph and once, horse-drawn carriages brought their young ladies and gentlemen to be educated, at a time when higher education meant something altogether different. Simulated Age—society's guilt of its destruction of the past.

So much for the schools (we won't even glance at American University, another subject by itself). Let us look at the city of Washington. Named after a President who never served here, we already have our pattern of logic established. The Washington Monument—a symbol of America and American government. The Ultimate Achievement. The salvation of mankind in the Western world. Perfect, pure white, tall, if anything, the embodiment of man's jealous virtues and what he believes woman's frustrations to be—yes, a phallic symbol. The WASP, middle class, the Catholic, the Jew, the atheist, the upper classes we're taught. What better monument to himself than a white, pure white (a great distinction from the gray and off-white we are accustomed to) statue-big, standing out in the sky? Man's praise of himself built from

Mother Earth. Maybe that aforementioned guilt is not as deeply manifested as we would like to believe.

Let us have sympathy for man, his mind, perhaps dulled to the finer points of life. For when we are gone, only a pile of bricks, dust-laden

books representing man's knowledge in a building exemplifying man's lack of conscience, and a symbol of man's ego are all that shall remain.

[Neal Zank is a junior majoring in political science.]

SEPT. 19, 1973

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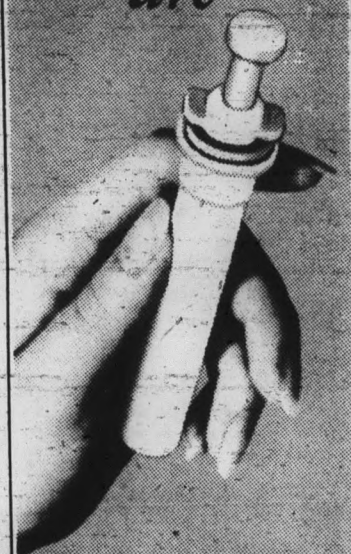
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Education for Educators

New Grad Program for Eastern Shore

by Bill Farrell
Hatchet Staff Writer

GW's School of Education is sponsoring a new graduate level program in special education for teachers this fall in cooperation with the Boards of Education in the six county Eastern Shore area of Maryland.

Under the guidance of faculty members from the School of Education, certified teachers from eastern Maryland will be able to upgrade their teaching skills on a credit or non-credit basis at Cambridge, Md. Senior High School, without having to travel to the Foggy Bottom campus.

The School of Education is concerned with "maintaining the same quality of education in its off-campus programs, such as Eastern Shore, as in its programs at the Foggy Bottom Campus," said Betty Craig, public relations representative for the University's Special Programs.

GW will supply partial funding for the program in Cambridge, Maryland, in cooperation with the Dorchester County Public Library.

Regular GW faculty members will be employed for special programs whenever possible. Perry Botwin, special education profes-

sor, is teaching "Introduction to Special Education." Education Prof. Anthony-Marino is teaching a class in "Human Relations in Education." Dorothy Kaufman, an Anne Arundel County reading specialist who is not a GW faculty member, is leading a small class in "Foundations in Reading Instruction."

The 85 students enrolled in the Eastern Shore program are allowed all privileges accorded to regular GW students, including use of the new campus library.

The majority of these students are from three of the six counties on the Eastern Shore: Wicomico, Dorchester, and Talbot.

GW's education program on the Eastern shore is the first of its kind, although other somewhat limited graduate education programs do exist such as with the University of Delaware. In addition, there has been no program at all in Special Education on the Eastern Shore until now.

According to Craig, this program, rather than increasing the total number of teachers already in existence, devotes itself to improving the quality of teaching. "We cannot emphasize strongly enough the need for teacher development on the Eastern Shore," insists Mary Lacy, university representative for Special Programs.

Bridge Players

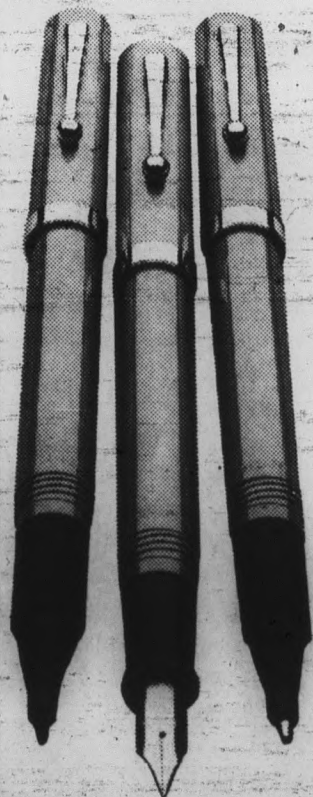
Wed. Sept 19, 8:00 at
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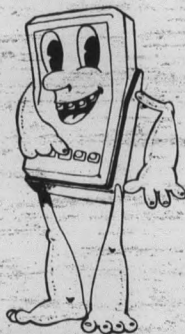
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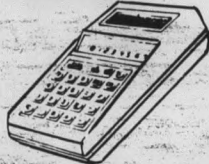
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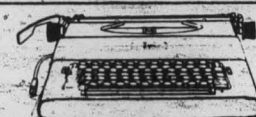
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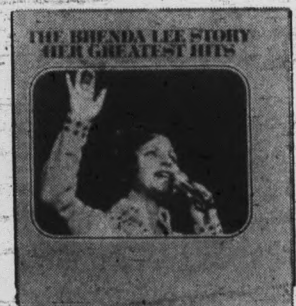
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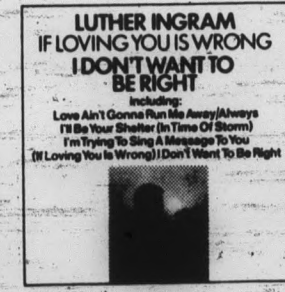
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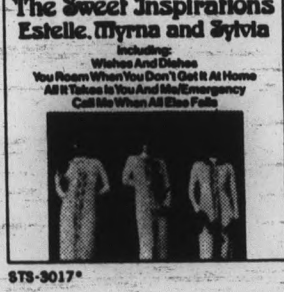
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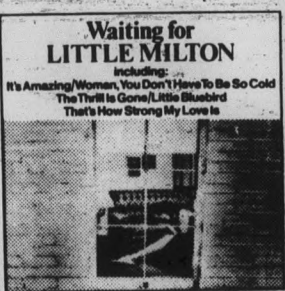
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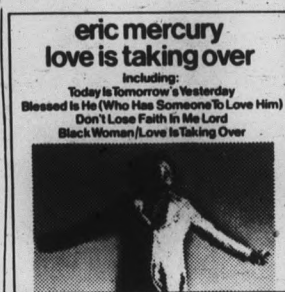
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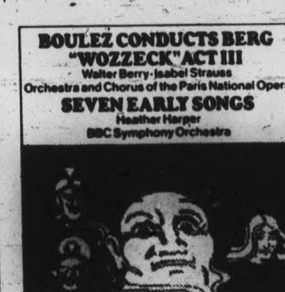
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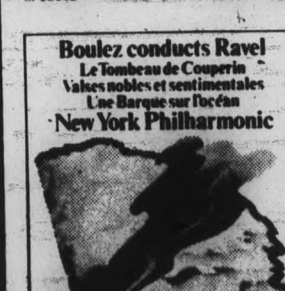
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Booters Impressive in Opening Win



The GW soccer team got a big kick out of Saturday's opening game victory.
photo by Joanne Smoler

IM Football Reps Meet Today

A meeting for all intramural football representatives will be held today at 12:30 p.m. in the IM office at 2025 H St., Room 11. All those interested in officiating football games should contact Bernie Swain in the IM office.

by Samuel Schneider
Hatchet Staff Writer

It may have been an omen from the heavens as the sun rolled up from behind the rain-threatening

clouds on Saturday and allowed the GW soccer team to play its opening game. The omen was a good one, as the Colonials downed the visiting Johns Hopkins club, 3-1.

Buff Drop Two On Early Rallies

The GW baseball team did not get off to a running start in their defense of the University League crown, dropping their first two decisions by identical 5-1 scores. Both contests were decided in the first inning.

In Thursday's seasons opener Howard took advantage of three unearned first inning runs. Pat Pontius pitched credibly for the Buff, giving up only two earned runs in going the distance. He was, nevertheless, saddled with the loss.

On Sunday afternoon Doug Cushman struggled with George Mason and a sore back for two-thirds of an inning. He allowed all five GM runs in that short span.

After Cushman was removed from the game at George Mason, Pat O'Connell turned in a strong relief stint, going 8 2-3 innings of scoreless, five-hit ball.

In the two losses GW's hitting attack has been, for the most part, in hiding, managing only a total of 11 hits.

In yesterday's contest Mark Sydnor accounted for the Colonial's only tally as he connected for a home run. Against Howard, the Buff produced their only run on a walk, a single, and an RBI base-hit by designated hitter O'Connell.

After Sunday's defeat coach Bob Tallent put the team through a two hour workout in an attempt to regain some of the lost exuberance and spirit. "We just haven't played well at all," said Tallent. "Early mistakes have been killing us. We go onto the field but don't seem ready to play until the second inning."

A scheduled doubleheader with Georgetown was not played Saturday because Georgetown's inadequately drained field had not yet recovered from Friday's rain storm. The doubleheader with the Hoyas will be made up this Thursday. GW hosts Catholic tomorrow.

The game started with defense abounding. Both teams were tense and were not setting up their plays early in the contest. Midway through the first half, it seemed as if Johns Hopkins had picked up momentum, keeping the ball in the Colonials' end of the field. Suddenly though, the tempo of the game changed hands and the Buff captured the momentum.

GW applied all of the pressure, but time ran out on the Buff and there was no score by either side in the first half.

Although scoreless, the first half did provide some excellent defense by goalie Mike Suder and halfback Tim Carey. Suder, a sophomore, was pressed into duty as regular goalie John Lubitz was sidelined with a jammed finger. Saturday's performance should earn Suder considerable playing time in the upcoming games.

The second half opened as if there had been no intermission, with GW applying strong pressure, using finely executed plays. It finally paid off when Derya Yavalar assisted Benjy Nyanor for the Colonial's first score, early in the half.

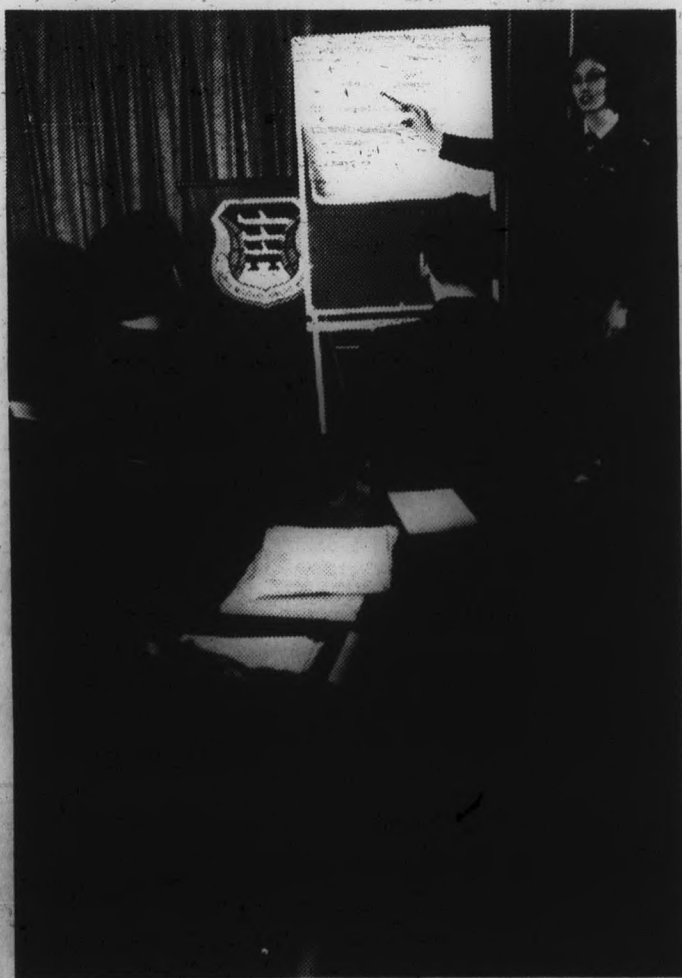
GW did not fall back, but instead remained on the offensive. Yavalar received an excellent pass from Kenny Garber for another Colonial score.

With the lead at 2-0, a penalty was called against GW, and Johns Hopkins received and converted on a penalty kick, cutting the Buff lead in half. With four minutes left in the game Yavalar and Garber again combined for a score, with Garber putting the final foot to the GW goal and wrapping up GW's first victory.

Georges Edeline, the Colonial coach felt that the celestial omens may not have been for Saturday's game only. "I'm pretty optimistic. The team has already improved in spirit and motivation."

With that outlook and the scoring triumvirate of Nyanor, Yavalar and Garber, who knows what can happen?

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